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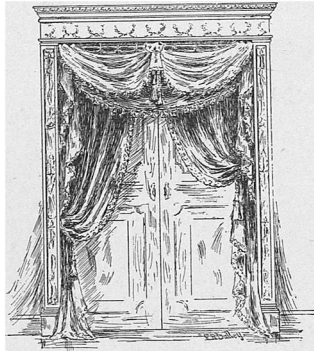
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AN EMPIRE DRAPERY.

THE accompanying illustration of an Empire style of draping a doorway is very massive and elegant, and an exceedingly graceful way when two colors and two fabrics are employed. The one in the sketch was a combination of dark green plush and old gold satin. The supporting rod was covered with green plush, and the ends or alcoves were gold. The wreath supporting the central fold was also gold. The heavy fringe was largely green, with a trifle old gold interposed. The cords and tassels



An Empire Drapery Drawn by E. R. Dalley.

were very heavy and rich, and quite in accord with the rest. Altogether, it was appropriate to the large doorway but partially concealed, and was absolutely devoid of any sham or flimsiness.

LIVING-ROOMS.

By ALICE M. KELLOGG.

AN improvement in modern methods of house-building is the living-room into which the family interests are consolidated, in place of the old-time parlor or keeping-room, carefully preserved for chance visitors. Architects, in planning this feature, aim now to adapt it to the requirements of the particular family for whom it is designed, setting, in its very inception, the seal of individuality upon it.

A reception-room is a necessary auxiliary to a living-room, the former securing privacy, and freedom from interruptions for the latter.

If a reception-room is not feasible in conjunction with a commodious living-room, a cosy corner can be made its substitute in the hall away from the draughts. With a cushioned seat and a comfortable chair, an open fireplace, a table to hold a lamp and a cheerful-toned rug, an attractive reception place will meet all the requirements of short calls and messengers.

In an ideal winter home at Lakewood, the living-room was wide and long, and lighted on three sides. A spacious bay-window was raised by three steps from the floor, and a low tea-table stood within reach of window seats. Directly opposite stood the piano, suggesting, in its near position, a delightful picture of music, friends and afternoon tea. Above the piano, six feet from the floor, was an English casement window with leaded panes, and on a narrow shelf at the lower part was placed a row of primroses, gaily blooming in their red pots.

At the narrow end of the room a hospitable fireplace was flanked by a sofa and book-cases. A mahogany writing-desk had a convenient light, and sewing-tables and easy-chairs were grouped in especial niches of their own.

Another living-room, that had been evolved from two parlors and a hall, gave an immense distance from end to end, broken only by archways. Each member of the family had his or her own domain inside the common walls, and a variation of talent amongst the daughters made it a stronghold of attractions for every lover of the arts.

In a summer bungalow among the pine trees, a living-room comprised all of the ground floor except the portion reserved for sleeping-rooms. The light housekeeping was a part of the more ornamental routine of camping life, as it was separated only by adjustable screens. A hammock was swung across one corner of the room, and tables and seats were built against the walls. A crane on the fireplace, and a chafing-dish near at hand completed the very simple manner of living in this room.

HANGING PICTURES.

THE amateur who wishes to be his own picture-hanger must not forget that there are several matters to be consulted in the hanging of pictures besides the pictures themselves.

The size and shape of the room, the height of the ceiling and the color of the walls all come in for a share of attention, and we must consider, also, the variety and framing of the pictures. If one's collection consists of oil paintings, engravings and water colors, of various sizes and shapes, it will require some care to dispose of them so they will not clash with one another, and so destroy the general good effect of the arrangement. It is better to leave out a really good picture than to thus upset the general harmony of the room.

The largest picture must always have the central position, and may hang either alone or with smaller ones grouped about it; match pictures, such as a pair of panels, ought to hang either side by side, not too close together, or in an agreeably opposite position, and on exactly the same line.

Never hang a picture above the range of vision; that is, on a level with the eyes, about five and one-half feet from the floor.

The general use of picture molding has done away with the driving of nails for pictures, and this is decidedly an advantage, for the molding is not only an addition to the ornamentation of the room, but it adds to the good effect of the pictures by hanging them all from an even line. The different heights are then given by different lengths of picture wire.

When the wall is large and the pictures happen to be small, take care that it does not look spotted; hang them far apart and use only a few when this is the case. A good way to dispose of a pair of small pictures is to hang them on each side of a cabinet or piano. The tilting forward of pictures, especially oil paintings, at the proper angle to catch the light,

is a question of importance. When placed too flat against the wall, the light falls too full, and when tilted too far forward, not full enough, so either extreme will injure the artistic effect.

As to frames, nothing but a gilt frame should ever be used for oil paintings; this may be as heavy as good taste demands, but guard against calling attention away from the picture to the frame. This season's designs in gilt frames are all more or less plain.

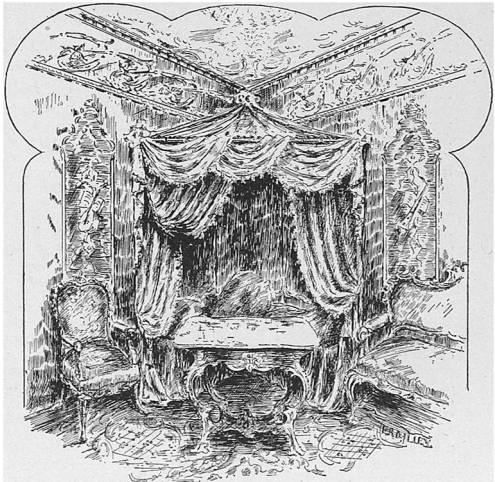
Engravings and water colors are framed with a broad margin and a narrow, light frame. Nothing sets off a dainty water color better than a frame of white and gold, and for the sombre colors of an engraving, a narrow rim of black ebony goes well.

To preserve oil paintings, always see that they have a light coat of varnish. This protects them from fly-specks and dust, and allows them to be washed off without injury. Use plain cold water, without soap, and a soft cloth, and dry at once. Do not let dust collect on the back of oil paintings, as injury is sure to result.

To clean engravings and water colors, simply wash and polish the glass that covers them, taking care not to touch the frames.

SOFA PILLOWS.

For a sumptuous furnishing, sofa pillows are covered with Indian metallic thread embroidery on velvet, the pattern being wrought in gold and silver tinsels. Again, these pillows are sometimes arranged in groups of three, each covered with a different color. Thus the combination may be salmon pink, peacock blue and old ivory; or old rose, silver, yellow or dove color. Each may be made of solid tinted plush, or one might be richly embroidered, the others plain. They are about eighteen inches by twelve. The covers are tied above the interior, bag fashion, and the mouth of each is faced with silk of the same shade, which, as plush and silk never exactly match, owing to the glancing lights over different textures, give harmony with variety. Now tie these pillows together with ribbons where they are drawn together, and you have a very decorative article.



A Cosy Corner. Designed and Drawn by E. R. Dalley.